

nances,—there was a remarkable deformity in the first. The principle of nature was equally found to influence the beautiful, in the fronts of buildings, and showed that an equal distribution of stories was not desirable, but that, by means of cornices or string courses, two stories should appear to group as one feature, or, in other respects, the appearance of unequal distribution be imparted to the composition.

In continuing his remarks upon Gothic architecture, he said that the towers of Gothic churches, and the portals, were indeed the subjects of elaborate design, but that the interior was the chief consideration. The arrangement adopted, required the use of flying buttresses, respecting which, and particularly where meeting at the cross, we understood the professor to express a doubt of their propriety, esthetically considered. He made some useful remarks upon the interesting subject of the comparative influence of the horizontal and vertical principles—between which he said, even in the thirteenth century, there was contention, and it was not till a later date that a complete victory of the perpendicular was consummated. The vertical principle was strikingly evident in the architecture of Sir Christopher Wren, in particular, in the great prominence of the clustered pilasters, and breaks in catablatures. He also noticed the skill of the Gothic architects, in giving a pyramidal outline to their structures, and he incidentally alluded to the discoveries of Mr. Penrose in the Acropolis of Athens, which showed that the lovers of Vitruvius in this century had not laboured in vain. He appeared to think that there was propriety in returning to the use of Gothic architecture, saying, that as in Italy the influence of classic association had never been extinct, until the Gothic style was at last rejected, so we seemed to return, in this country, to the style of our forefathers, as a child to the parent's breast. On the question of colour, he argued that polychromy was unfitted for this climate.

He considered that in all the works of architecture, there was a reason to be discovered, which would go, in some degree, to justify the treatment given to them by their authors, and that it merely required examination to discover this. In the prevalence of lofty spires in level districts, and in the regularity of outline in buildings associated with rocky scenery, there was that endeavour to produce contrast which was founded upon correct views of the art.—In comparing the continental and English Gothic churches, he ascribed great inferiority to the latter, principally on the score of size, and he exhibited elevations of English and continental cathedrals drawn to the same scale, which shewed this point of difference in a remarkable manner. Alluding to the charges, introduced in the nature of the Catholic church by the establishment of the order of Jesuits, he instanced the ecclesiastical structures which emanated from this body, as worthy of distinct study, and likely to afford much new matter of interest. The great scale of the continental churches was most strikingly shewn in a comparison of the sections of St. Paul's Cathedral and the Jesuit's Church at Munich. The latter building would almost span the whole nave and aisles of the English cathedral. It was covered by one noble vault, in imitation of the hall of the Roman baths, and there was but one building recently executed, which could boast a similar feature, St. George's Hall, at Liverpool, and he alluded feelingly to the death of the architect of that building.*

PUBLIC BUILDINGS IN CHELTENHAM.—

There are six public buildings devoted to religious and educational purposes now going on in Cheltenham, or about to be commenced, viz.: the Cheltenham Old Charity School (a new building for it), to cost about 800*l.*; the district church of St. Peter's, to cost about 3,500*l.*; St. Paul's Infant School, estimated at 950*l.*; the Hospital recently mentioned by us; a Church of England Training School, estimated at about 10,000*l.*, and an institution for orphan boys. The last two buildings are not yet commenced, but will shortly be proceeded with.

MODERN ARCHITECTURE SHOULD MEET MODERN REQUIREMENTS.

THE age of progress is the motto of the day, and the motto is earnest and well chosen. The chemist, the astronomer, the engineer, are each, day by day, throwing back the limits of science, and as they look back upon the past as a man may review his boyhood, can mark every era by some development in science, some advance in knowledge. The artist and the sculptor may plead that the limits of the animal world have proved impassable barriers for them, and that the ideal was as open to their forefathers as to themselves; but they have, at least, held their ground; and may bring Canova and Thorwaldsen as their witnesses. The architect alone, the great administrator to the comfort and splendour of the community—to whom painting and sculpture have served but as handmaids—he alone, with the whole region of fancy open before him, and the changes in the world suggesting fresh changes to him, confesses that his age of progress is past. His station among men of science and art should be high, yet, for the last century, he has been little more than a copyist: reworking and remodelling old forms and bringing them again to light, to make them painfully suit new customs and altered habits. The uninitiated may, indeed, point to the splendid works but lately sprung up throughout the country, the mark of its piety and industry, and result of its wealth; but to the architect or amateur, there are few that will not tell the same tale; he can point to their prototypes here or abroad, and in examining them, must curiously inquire, as the chief objects of interest and the best mark of their designer's talent, whether, in an interval of some centuries, the copy may have improved on its original in the proportions of a window or the details of a cornice.

It is only within the last 100 years that this lethargy seems to have come over us. Till that time, from the earliest periods, the national architecture in England, as elsewhere, had faithfully kept pace with the national habits; and the antiquary, as he reviewed the various changes from the Norman to the Tudor, from the castle to the mansion, would, from their architecture alone, see plainly the progress the land had undergone, from an age of violence to one of peace, and trace any important change in style or detail to the progress of art, or a corresponding change in the habits of life.

This gradual development no doubt received a shock at the Reformation, and still further under the Commonwealth; but there were giants in those days; and the new style which then arose, rose under the auspices of Jones and Wren, whose splendid erections almost make us forget that they supplanted the forms created by Jocelyn and Wykeham.

But, though the style was changed, the spirit was not, and the Italian introduced here, was modified and altered to suit our manners and wants. To the massive facade was added the graceful outline of the spire, not can Jones or Wren be said with more justice to have copied from the Italians, than Palladio from Brunelleschi, or Sansovino from Raffaele. Down to their time, from the earliest ages, each successive era had stamped its mark upon its architecture, but thence, onwards, the trace by which the age may be determined by its fabrics is lost, and the inquirer in after ages will scarce find a visible spot on which to mark the date of the nineteenth century. I am wrong—as the future antiquary shall curiously explore our towns and villages, he will sometimes stumble on a new modern mansion, whose singularities may stop him in his way; and as he notices its gutters fortified by plaster battlements—its pinnacled gables, kept up by irons and gulleys of a roof—its entrance badly copied from some bad sketch of an abbey porch—vague recollections of the gothic of 1800 will steal across his mind, and he will at length assign it to the reign of George the Third, the Augustan age of England.

As before observed, the Reformation and the Commonwealth seem to have been the prime agents in this change. The havoc then made by the popular fury amongst the

finest monuments of antiquity, shews too plainly how deeply the general feeling was then changed towards all things ancient that appertained to the church. To the popular eye the splendour of the princely buildings which told of the priests' wealth was an abomination—their deep religious look and splendid sculptures savoured of idolatry—in the general proscription, the style itself became proscribed, and deep indeed must have been the general feeling which could so far bias that lover of the picturesque Jones, as to make him Italianize St. Paul's, or that great master of outline, Wren, to brand the pointed style itself as Gothic. I can find few things in the history of art so extraordinary as that, from Elizabeth to George the Third, the architect and churchman should have been so utterly insensible to the beauties of those ancient works so thickly scattered over the land; and that with them at their very threshold, they should have gone on spoiling church after church with their bad Italian, as poor in detail as incongruous in effect, while scarce an effort was made to harmonize in any way the innovations of their own times with the beauties of the old.

Within a few years, however, a new spirit has sprung up amongst us. There is a Young England in art as in politics, and it seeks to enlighten the gloom of the present day by invoking on it the spirit of the past. It hallows things old because they are old, and by that feeling throws around them a protection which has arrested their progress of decay, and may preserve them yet for centuries. It painfully investigates their principles and details, gleans from them their beauties, purifies them from the weeds of the last age, restores what is decayed.

But the architect should do more. With the buildings he should analyze the motives and the habits of those who formed them; and, as the search would surely disclose that the style was altered and modified to keep pace with the onward march of luxury and refinement, a suspicion might arise in his mind that the lapse of centuries since must necessitate a change still further,—that the style and arrangements which suited the fifteenth century must be modified indeed to harmonize with the nineteenth, and that to require the habits to be altered to suit the style would be a thought which the ancient architect would never have conceived,—would be a direct contradiction to his principles and a barrier to all progress.

Yet there can be no denying that the Revival has promoted a current of feeling very far the reverse of this. It says that the ancients were our masters, that all things modern must be cut down to their standard,—that if our habits cannot be adopted they must be altered, and that, in fact, the Protestant of the nineteenth century must have his church and his home built on the same plan, fashioned in the same likeness as the Catholic yeoman of the fifteenth. Let this be well carried out, and it is clear that the chief glory of our modern architects will consist in rearing structures which cannot be distinguished from their prototypes of ages back, and which will assuredly leave the present age a blank, buried by the resurrection of the old.

But let us take a commonplace view of the obstructions which naturally present themselves to these views being carried out. The architect sends his sketches, good specimens, let us imagine, of the late domestic, whose beauty is acknowledged, but whose details at once become the object of fierce dispute. "Those horrid posts (thus are the mullions profanely called) spoil the view of the country, and stop the way to the garden; the rooms must be papered, shutters are indispensable, and for the walls—such dreadful thick things make the house look like a dungeon, and waste the ground awfully." And so the mullions are taken out and shutters are put in, and the walls thinned and the chimney-breasts thickened, till the whole resolves itself into modern Gothic. Suppose the architect to have influence and persuasion enough to get his sketches carried out well,—it may last for a time, but assuredly in a few years he will find the march of innovation has reached it, and will have the satisfaction of seeing his mullions and his iron-work removed, French casements adopted in their places, and, perhaps, a "neat, light

* We hope to give next week this fifth and sixth lectures, concluding the course, at some length.

* As our readers are aware, we differ somewhat from our correspondent on this.